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deposits, Åström has collected everything of potential value and had most of them expertly identified. Reese's analysis of the faunal remains from the Hala Sultan Tekke tombs is included in the twelfth fascicle under review and tells us as much about external trade relationships at this time as the imported pottery. While ostrich eggshells from the Levant or North Africa come as no surprise, the occurrence of imported Nile River catfish is most unexpected.

Not content with the conventional designation of the nature of the stone objects encountered at the site, Åström has sought specialist advice to ensure the geological *bien-fondé* of his terms. Hence the material of the anchors found *in situ* in Areas 8 and 22, which are included in the report's catalogue by Åström and Svensson, was identified by Philippe Claeys and Virginie Renson, co-authors of the section in the same volume on the lead isotopic analysis of clays. A more detailed examination of the stones is promised to follow. The potential of this procedure for tracing the origins of the anchors found at Hala Sultan Tekke is clearly appreciated by Åström who notes that according to earlier lithological analyses three anchors from Kition were made respectively in Egypt and in the west of Cyprus (Akamas) (p. 46). It is not, however, stated on what basis the stone vessel base from Tomb 24 is called "gypsum alabaster", when it should be only one substance or the other (p. 24).

Finally Åström has shown himself to be a strong believer in innovative scientific research. While others might have been daunted by the cost, delays and logistical problems in having inorganic materials investigated in new ways, he has made determined efforts to ensure that the fullest insights are obtained from laboratory testing and been prepared to support different and novel approaches. This is in evidence in the fascicle under review which contains the preliminary results of an original project to determine the provenance of pottery finds from Hala Sultan Tekke using lead isotopic analysis, normally applied to copper sourcing. The conclusions are as interesting methodologically as they are industrially, and are enhanced by the useful table giving Cypriote Bronze Age provenance studies since 1994 (p. 55). Recent scientific work on the location of Alashiya could have benefited from this extensive bibliography.

With succeeding volumes in this series on Hala Sultan Tekke planned to contain, *inter alia*, final reports on the architecture of the site, the contexts of the finds and systematic studies of the pottery wares and objects of arts and crafts, we are in no position yet to formulate an overarching and reliable view of the history of the site as a whole. Enough, however, has already been presented to confirm the impression that Hala Sultan Tekke was, in comparative terms, a major coastal centre with established local industries and substantial overseas contacts maintained by direct maritime traffic which brought goods from the Aegean and the Levant, including Egypt. While Åström has given

us a foretaste of his impressions in P. Åström & E. Herscher (eds.), *Late Bronze Age settlement in Cyprus: function and relationship* (Jonsered 1996) (pp. 9–14), it is to be hoped that he will wrap up this exhaustive account of his fieldwork with a synthesis of his own archaeological observations while they are still fresh in his memory, and give us some idea of the lessons he has learnt from the experience.

In this regard I especially look forward to his review of Hala Sultan Tekke's place in the hierarchy of Late Bronze Age sites in the island. In a penetrating study in *BASOR* 348, 2007 (pp. 1–23), Iakovou has, not without reason, cast a critical eye over the estimates of settlement size in this period and challenged the notion that spatial extent, even if it could be realistically calculated, should be the key factor in determining geo-political status. Given that, in the light of the evidence currently available, there is no other way of objectively differentiating between settlements, it is illogical to single out any one site, like Enkomi *Ayios Iakovos*, as pre-eminent, and doing so is simply an earnest of Iakovou's desire to keep in Cyprus a Late Bronze Age polity with a leading centre or capital, for the sake of its identification with Alashiya. The fact that Alashiya also existed in the first half of the second millennium B.C. when Enkomi *Ayios Iakovos* did not is conveniently overlooked. Iakovou's sceptical commentary on the size of Hala Sultan Tekke merits Åström's considered response.

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WORKS DEALING WITH QUESTIONS CONCERNING ANCIENT GREEK VASES

The study of ancient Greek vases has lately been the subject of discussion. Voices have been raised declaring the subject to be limited and of interest only to a narrow circle of specialists. It is thus all the more pleasant to be able to present nine books on ancient pottery sent in to the *Opuscula Atheniensia* for review in the first years of the new millennium.

One is about the early study of Attic vases, focusing on the two very important personages, Beazley and Pottier: P. Rouet, *Approaches to the study of Attic vases*. Beazley and Pottier. Two are about painters, one about an important black-figure painter: O. Borgers, *The Theseus Painter. Style, shape and iconography*, and the other about a group of red-figure painters: T. Mannack, *The Late Mannerists in Athenian vase-painting*. A fourth book deals with non-Attic inscriptions on vases: R. Wachter, *Non-Attic Greek vase inscriptions*. Four books are volumes of the *Corpus Vasorum Antiquorum*, one on vases from the Ny Carlsberg Glyptotek

1 (Denmark 10) and three on vases from the Allard Pierson Museum and the University of Amsterdam, Amsterdam 3–5 (The Netherlands 9–11). The last is a *Festschrift* in honour of an eminent vase-man: *Essays in honor of Dietrich von Bothmer*, eds. A.J. Clarc & J. Gaunt; of the 48 contributions to this *Festschrift* more than four-fifths are about vases or subjects related to pottery. All together, these volumes prove the versatility of vase-specialists and the many different fields where the study of vases will benefit the study of and augment our knowledge of antiquity.

P. Rouet, *Approaches to the study of Attic vases. Beazley and Pottier*, transl. by L. Nash (Oxford Monographs on Classical Archaeology), Oxford: Oxford University Press 2001. xiii + 167 pp., 21 pls. ISBN 0-19-815272-8.

The first book in our list deals with the history of the study of vases as a field of research, primarily based on a consideration of two of the specialists on Greek pottery most influential during the last century: Edmond Pottier, born 1855 and employed at the Louvre during the better part of his working life, and John Davidson Beazley, born 1885 and Professor at Oxford. This concentration on just those two vasologists is very rewarding, as each was the leading exponent of an important line of research in the field of Greek vases.

In an introductory chapter, Rouet first sketches the background to research on vases, starting in the 18th century with collectors and connoisseurs like the Comte de Caylus and Lord Hamilton. Because Greece was at this time a country rarely visited and the Etruscan graves had already been “excavated” to a large extent and found to contain thousands of vases, vases discovered in Etruria were at first considered Etruscan. They soon became popular as collectors’ pieces, because they were available in great numbers and were less expensive than sculpture. Ancient art was supposed to propagate good taste in latter-day artists (for instance, Josiah Wedgwood) and their customers. To this end, illustrated catalogues of vases, sometimes not without a mercenary intent, displayed the vases to their best, or even better than their best, advantage and spread knowledge of vases to eager customers.

The main topic at issue, however, is the work of Pottier and Beazley. During the time of Pottier, the ‘ancient pottery’ section of the Louvre was attached to the Department of Oriental Antiquities. It is possible that this had an impact on Pottier’s view of pottery. His interest in pottery was in identifying its place of origin and the people that had produced it. His first great work was a catalogue of ancient vases in the Louvre, *Vases antiques du Louvre*. A novelty was that Pottier, who was an eager photographer, wanted as many vases as possible illustrated. This work Rouet considers as a forerunner to the *Corpus Vasorum Antiquorum*, which Pottier was to initiate in 1922 and which is still being

published. Another important enterprise of Pottier’s was the *Dictionnaire des antiquités grecques et romaines* (Daremberg & Saglio). In it, vases are found under the headings ‘furniture, utensils, tools’, with the result that their utilitarian nature is stressed.

There is a chapter on Morelli and Berenson, the well-known connoisseurs of Italian Renaissance works, who believed that it was possible to recognize great artists by a careful study of the particular details of their works, which might be seen as a painted or sculpted language. After this, we are introduced to Beazley. He came to Oxford in 1903 as a student at Balliol College and died, still in Oxford, in 1970. There he studied *Literae Humaniores*, mainly consisting of Greek and Latin language and literature, combined with Greek and Roman history and philosophy but, strangely enough from the viewpoint of our days, very little archaeology. Beazley showed, from the start, a great interest in the aesthetic arts; he wrote poetry and was a great friend of the poet James Elroy Flecker. He also became a great lover of the early Renaissance. It is thus hardly surprising that he came to apply the techniques of a true connoisseur of the arts to ancient Greek vase painting, identifying masters, workshops, groups, circles, as well as painters near the master, ‘painting in the manner of’ or ‘belonging to the school of’ etc., although not always consistently throughout his work. Beazley’s minute study of details of drawing on the vases, did not, however, mean that he was unaware of the difference in quality between different painters.

A subsequent chapter deals with the reception of Beazley’s work in Pottier’s France, i.e. the conflict between two different ways of studying ancient vases: more specifically, an approach which looked for the man behind the work, or one which viewed artefacts not primarily as works by individual painters but consequences of race, milieu and culture. It is symptomatic that Pottier, initially, in 1919, wanted the *Corpus Vasorum Antiquorum* to contain all ancient vases of the Mediterranean and the Near and Far East, pottery of Prehistoric Europe etc., a procedure abandoned before it was even tested.

For any vasologist Rouet’s book is essential reading, distinguishing as it does, two important traditions in the study of ancient vases

O. Borgers, *The Theseus Painter. Style, shape and iconography* (Allard Pierson Series, 16), Amsterdam 2004. xxv + 243 pp., 82 figs., 47 pls. ISBN 978-90-71211-41-6.

The Theseus Painter, so named by Haspels, although only six of the vases so far attributed to him show Theseus, was a late Athenian black-figure painter, active possibly between 515–510 and maybe as late as 480–475. Borgers calls him one of the last fairly competent Attic vase painters who worked in the black-figure technique. Most of the vases decorated by him are skyphoi but he decorated also other

minor shapes like lekythoi, pelikai, kalpides, olpai, oinochoai, cups and cup-skyphoi, all in all 211 vases, of which 126 are skyphoi. His skyphoi belong mainly among his earlier vases and are, for the most part, executed with a powerful and flowing style of incision. In the later stages of his career, his drawing was less original. The Theseus Painter seems to have had early connections with the Krokotos Group and the Sub-krokotos Group, as well as the White Heron Group and Heron Workshop, whereas he seems also to have had, in his later career, connections with other painters such as, for instance, the Athena Painter. The Theseus Painter is thus connected with several different workshops and the author suggests as an explanation that he may have been working as a "free-lance" painter, buying his pottery from different workshops, or that he changed workshop more than once during his probably long career.

The Theseus Painter was also innovative in his choice of subject matter, which is noteworthy for its diversity, and as with his drawing, much more so in the earlier phases than in the later. The reason for the new subject matter is discussed and it is tentatively suggested that it may have been the result of a change in function or customer demand. The fairly recent appearance of red figure as well as new literary forms like drama may have played a role, as well as personal inventiveness. His preferred motifs are quieter events, daily life, mythological personages in seemingly introspective moods. Gods are few.

The book is very clearly arranged. A general introduction surveys stylistic questions, potters' work, workshops, time-frame, iconography as well as general problems with late black figure and the identification of workshops and, finally, provenances. The same themes are then dealt with in more detail in Section A, I–VII. Section B, VIII–XIII deals with iconography: deities and other mythological figures, ritual, theatre and everyday life. After a summary, there follow a catalogue, tables and graphs, which help to clarify the discussion, and finally indices, figures and plates.

The book gives a very detailed and clear picture of the personality of a painter at the turn of the century, 500 B.C. A minor criticism concerns the references between the text and the figures and plates: these seem not to have received a final editing. On the whole, though, this book can be recommended to anyone interested not only in this particular vase painter but also in the whole period in which he worked, a time of change where Athenian pottery is concerned.

T. Mannack, *The Late Mannerists in Athenian vase-painting* (Oxford Monographs on Classical Archaeology), Oxford: Oxford University Press 2001. xviii + 153 pp., 64 pls. ISBN 0-19-924089-2.

This book is mainly about the Later and Latest Mannerists; at the beginning of Mannack's study, the Earlier Mannerists were already being taken care of by somebody else; they

have therefore not been included in the catalogue. The name of this red-figure workshop of the 5th century is Beazley's, and Mannack carefully explains in the Introduction that the Mannerists were not artists but humble craftsmen and that workshop, here, means a place to work, a courtyard, kilns, shelves, and storage areas for clay and wood. The terms 'teacher' and 'pupil' are also defined. This is commendable, as these terms are usually not qualified at all. The structure of the book is clear, a chapter on Mannerism and vase painting, then chapters on the Earlier, the Later and the Latest Mannerists, in which all painters are treated one by one, followed by chapters on shapes, ornaments, iconography, chronology, a summary and catalogue.

The name of the 'Mannerist' workshop derives from its members' habit of using elements of an older style, combining it with a new way of painting. The cause of this is not quite clear. The painters may have retained elements of styles from their teachers, who had been active during the Archaic period, or certain subjects may have been connected with more old-fashioned ways of painting, which may have been due to influences from famous wall paintings or sculpture. It cannot be shown that the painters of the workshop made vases for special religious ceremonies or that they catered for overseas buyers such as, for instance, the Etruscans, as the find-places of the vases are evenly distributed in Greece and Italy. The themes are more or less the same as that of their contemporaries.

This is an exemplary book on an Athenian workshop, written by someone who really knows his subject and containing a mine of information useful for anyone interested either in this particular workshop or, more generally, in the vase painting of its time.

R. Wachter, *Non-Attic Greek vase inscriptions* (Oxford Monographs on Classical Archaeology), Oxford: Oxford University Press 2001. xxi + 397 pp., 31 pp. figs., 32 pls. ISBN 0-19-814093-2.

The book contains all inscriptions on non-Attic Greek vases and pinakes from before 400 B.C. that are painted or incised by potter or painter. Inscriptions outside the pictorial field have not been considered. Graffiti, nonsense inscriptions and trade marks have been left out. As is stated in the introduction, this book is mainly a philological enterprise, one of its main purposes being to try trace foreign dialect-features and individual elements, in order to establish the origin of painters who were possibly moving around and introducing new stylistic elements. Other problems concern phonology, orthography and word-formation.

The scheme of the book is also presented in the introduction, making the book easy to use. After the catalogue, epigraphy, spelling and philology are dealt with, followed by different types of inscriptions, dedications to gods, potters' and painters' signatures, erotic inscriptions, prizes or other

dedications to humans, owners' inscriptions, abecedaria etc. An extensive chapter is devoted to so-called labelled scenes and genre scenes. A final chapter deals with literary language and is followed by a microcatalogue, references, an index of words, linguistic and epigraphical matters, vases and inscriptions, collections, provenances, ancient authors and their works, all of which are very helpful for users of the book.

The book is probably of greatest interest to philologists but students of vase painting and iconography also have a lot to learn from it. The chapter on daily life and the one on labelled scenes and their interpretation are of great importance discussing, among other things, how labels were used and how their placing in relationship to the figures, their spelling and the origin of the names have a bearing on how to interpret a scene and to determine its origin in, possibly, an identifiable literary source.

T. Fischer-Hansen, *Corpus Vasorum Antiquorum. Ny Carlsberg Glyptotek 1* (Denmark 10), Copenhagen: The Royal Danish Academy of Sciences and Letters 2004. 165 pp., 132 pls. ISBN 87 7452 272 8.

The fifth volume is one in the series of the *Corpus Vasorum Antiquorum*, the importance of which cannot be overstated. The series was started by Pottier in 1922 and volumes of the series are now well above 300 and are still coming out. Although the Ny Carlsberg Glyptotek in Copenhagen has not given vases the highest priority, the main object of the founder, Carl Jacobsen, being the acquisition of ancient sculpture, we are nevertheless presented with an impressive number of vases of high quality and great variety from Attic black figure, red figure and white ground; South Italian and Sicilian, to Etruscan and other Central Italian ware; Greek Hellenistic vases and, finally, East Greek and Corinthian figure vases.

After a short introduction, presenting the history of the collection and illustrated with some excellent colour photographs of the highlights of the collection, and a bibliography, there follows a careful and exhaustive catalogue of the 131 vases. The author has dispensed with the usual sub-headings, which makes for a restful and yet clear layout. In the text are found section-drawings of the vases and, most welcome, also, where it has been possible to discern it, the preliminary sketch of the pictures on the vases, shown against a faded photograph of the vase in question. Concordances and indices and a large number of very good photographs conclude this volume of the corpus, interesting not least because of the high quality and great variety of the vases, including, among many other interesting exhibits, the famous kylix with the double-bodied Gorgon.

W.D.J. van de Put, *Corpus Vasorum Antiquorum. Amsterdam 3. Allard Pierson museum, University of Amsterdam.*

Black-figure, pattern and Six technique lekythoi (The Netherlands 9), Amsterdam: Allard Pierson Museum 2006. XI + 71 pp., 40 pls., indices. ISBN 978-90-71211-38-6.

W.D.J. van de Put, *Corpus Vasorum Antiquorum. Amsterdam 4. Allard Pierson museum, University of Amsterdam. Red-figure and white-ground lekythoi* (The Netherlands 10), Amsterdam: Allard Pierson Museum 2006. XII + 94 pp., 7 figs., 39 pls. ISBN 978-90-71211-39-3.

O.E. Borgers & H.A.G. Brijder, *Corpus Vasorum Antiquorum. Amsterdam 5. Allard Pierson museum, University of Amsterdam. Attic black-figure amphorae, pelikai, kraters, hydriai, olpai, oinochoai, and tripod kothon* (The Netherlands 11), Amsterdam: Allard Pierson Museum 2007. 81 pp., 45 figs., 64 pls., 4 indices. ISBN 978-90-71211-47-3.

The two volumes on lekythoi are very useful, not least for someone who is not studying lekythoi on an everyday basis. As pointed out in the introduction, the catalogue texts are accompanied by CT scans instead of profile drawings in scale 1:2. These scans, apart from being faster to do, also show the inner contour and thus do away with the idealized symmetry of profile drawings. Also new are the references to the Beazley Archive Pottery Database. The various types of lekythoi are introduced by a short note on previous research and useful information regarding periods, workshops and individual painters, before the description of individual vases. Especially interesting is the volume on red-figure lekythoi, because, as the author points out, we have a far less complete overview of red-figure lekythoi than of black-figure ones. The photographs of the white-ground lekythoi are published in colour. The seven figures at the end show traces of preliminary drawings on a few of the vases.

The third volume, on Attic black-figure vases, contains around a hundred vases or fragments in the Allard Pierson Museum. The shapes represented are vessels for water and wine and one tripod kothon/exaleiptron. A large number of the items are fragments. Some of the vases once belonged to the R.A. Lunsingh Scheurleer collection and those already published in *CVA Scheurleer 1* and *2* are republished. A few are on loan from Dutch private collections. Photographs, line drawings and CT scans are found at the end. To help those looking for a special vase, painter or subject, there are four useful indices, one of inventory numbers and plates, a concordance with *ABV*, *Para* and *Beazley Addenda*, indices of subjects and vase painters found at the end of all three of these volumes of *CVA*.

Essays in honor of Dietrich von Bothmer, 2 vols.: text and plates, eds. A.J. Clarck & J. Gaunt (Allard Pierson Series, 14), Amsterdam: Ter Burg Offset, Alkmaar 2002. 348 pp., 88 pls. ISBN 90-71211-35-5.

This book is a collection of short essays in honour of Dietrich von Bothmer, who hardly needs an introduction. After

studies in Berlin, Oxford, Chicago, and at the University of California, he spent most of his time from 1946 onwards at the Metropolitan Museum in New York guiding, teaching and helping innumerable persons in the quest for knowledge about ancient vases. 50 of these people have contributed to the volume, almost without exception writing about their gratitude for all the help and guidance they have received from the eighty-year-old honorand.

A biographical note sketches von Bothmer's career as curator, scholar, teacher, and friend, declaring among many other things: "Fragments are the building-blocks of Dietrich's scholarship; nothing pleases him more than joining together fragments separated by the caprice of time and circumstances", the truth of which I know from personal experience, Dietrich von Bothmer having once most graciously exchanged a sherd with a Gorgon's eye on it for another sherd, in order to allow a one-eyed gorgon on a skyphos in the Museum of Antiquities of the University at Lund to look upon the world again with both her eyes. The biographical note is followed by a list of publications containing almost 300 items.

The 48 essays are placed alphabetically after authors' names. Most common are, not surprisingly, essays about Attic red figure, which, together with Attic black figure, Athenian white ground, Chalcidian, East Greek, place the essays about vases in an absolute majority. Most of them are about individual vase painters, shapes or motifs, but others deal, for instance, with very unsuitable uses of vases or the meaning of a group of vases in an Etruscan tomb. There are, in addition, essays on a gold object (decoration for a Scythian relief for a sword-sheath), the famous silver cups by Chersiphos in Copenhagen, bronze vases from Argos, and other metal objects. There are also essays on stone sculptures, *inter alia* sculpture from the Parthenon and the Erechtheion, as well as a carving on an amber pendant. The remaining essays deal with the collecting of antiquities, an early excavation on Cyprus, a painting by Rubens, weights, a letter from Beazley to Ernst Langlotz about attributing vases, and an interesting suggestion that the myth of Romulus and Remus is about attachment and separation, and how early experiences in the lives of young children will rebound unexpectedly in later life. All in all, this is a volume full of interesting ideas and well worth reading and, as such, worthy of its dedicatee, who has in the course of many years given so much to research and researchers concerned with ancient vases.

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THE COMPLEXITIES OF HELLENISM— A REVIEW ARTICLE

Constanze Güthenke, *Placing modern Greece: the dynamics of Romantic Hellenism, 1770–1840*, Oxford: OUP: Classical Presences 2008. x + 276 pp. ISBN 978-0-19-923185-0.

Yannis Hamilakis, *The nation and its ruins: antiquity, archaeology, and national imagination in Greece*, Oxford: OUP: Classical Presences 2007. xxii + 352 pp., 51 figs. ISBN 978-0-19-923038-9.

Introduction

The relation between modern and ancient Hellenism has been complex ever since the emergence of a Neo-Hellenic identity in the late 18th century, and the subsequent establishment of the modern Greek state. A conceptual scheme that has become traditional, is based on two analytical pairings: Neo-Hellenism as distinct from Western Hellenism, and Neo-Hellenism as distinct from *Romiossini*. Hellenism denotes a discourse which casts classical Greek culture as the cultural origin of Western civilization, including modern Greece, and admires the achievements of the ancient Greeks. The discourse of Hellenism was formulated in Western Europe but, because it became foundational for modern Greeks, a distinction is made between Western Hellenism and Neo-Hellenism. Neo-Hellenism was largely formulated by a well-educated élite of Greeks in close contact with the European cultural settings in which Hellenism flourished. Neo-Hellenism is marked by an intrinsic ambivalence towards Western Hellenism. On the one hand, there is a recognition that Neo-Hellenism benefits from the western veneration of the ancient Greek past. On the other hand, in Western Hellenism modern Greeks are perpetually being compared with the ancient Greeks, and, in this comparison, the modern Greeks usually draw the short straw.

Neo-Hellenism was adopted as the official national ideology of the modern Greek state. The obvious external roots of this ideology subsequently created a divide between Neo-Hellenism and *Romiossini*. The terms *Romiossini* and *Romii* derive from the Ottoman designation of the Orthodox Christian population as *Rum millet*. The *Romii* identity is based on Greek-Orthodox Christianity and an affinity with the Byzantine Empire. Classical antiquity has a minor position in this ideology. The official adoption of Neo-Hellenism did not result in the wholesale abandonment of the *Romiossini* ideology by the population of the Greek state. Accordingly, modern Greek culture is often conceptualized as dual.

Two recent publications in the 'Classical Presences' series of the Oxford University Press, Constanze Güthenke's